

The Magus John Fowles

In this book, Yufang Ho compares the text style difference between the two versions of John Fowles' *The Magus*, exemplifying the methodological principles and analytic practices of the corpus stylistic approach. *The Magus* was first published in 1966 and was revised and republished by Fowles in 1977. Fowles' own comment on the second edition was that it was 'rather more than a stylistic revision.' The book explores how the revised version is linguistically different from the original, especially in terms of point of view (re) representation. The corpus stylistic approach adopted combines qualitative and quantitative comparison to confirm the overall text style difference. The analysis demonstrates that computer assisted methods can identify significant linguistic features which literary critics have not noticed and provide a more detailed descriptive basis for literary interpretation of (either edition) of the novel. This analysis of *The Magus* serves as a case study and exemplar of how corpus techniques may be used generally in the study of linguistics.

"A superb novel...Evil has seldom been so sinister." --Time Hailed as the first modern psychological thriller, *The Collector* is the internationally bestselling novel that catapulted John Fowles into the front rank of contemporary novelists. This tale of obsessive love--the story of a lonely clerk who collects butterflies and of the beautiful young art student who is his ultimate quarry--remains unparalleled in its power to startle and mesmerize. "A bravura first novel...As a horror story, this book is a remarkable tour de force." --New Yorker

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Resolving to avoid son of Satan and new next-door neighbor Reyes Farrow, Charley Davidson is forced to ask for Reyes's help when she is approached by desperate ghosts and her sister is targeted by a serial killer. By the RITA Award-winning author of *First Grave on the Right*. 150,000 first printing.

Daniel Martin

The Complete Plays

Smollett's Collection

Decidedly Odd

John Fowles : a Revised Version

The Magus is the story of Nicholas Urfe, a young Englishman who accepts a teaching assignment on a remote Greek island. There his friendship with a local millionaire evolves into a deadly game, one in which reality and fantasy are deliberately manipulated, and Nicholas must fight for his sanity and his very survival.

The Magus, or Celestial Intelligencer; being a Complete System of Occult Philosophy is a handbook of the occult and ceremonial magic compiled by Francis Barrett and published in 1801. This book facilitated the modern revival of magic by making information from otherwise rare books readily available. It may have influenced novelist Edward Bulwer-Lytton and occultist Eliphas Levi. More controversially, it has been identified as an influence on Joseph Smith, Jr., founder of the Latter Day Saint movement, in Reed C. Durham, Jr.'s speech "Is There No Help for the Widow's Son?"
Reproduction of 1801 Edition.

Reveals the reactions of an independent mind to different life situations.

The Ebony Tower, comprising a novella, three stories, and a translation of a medieval French tale, echoes themes from John Fowles's internationally celebrated novels as it probes the fitful relations between love and hate, pleasure and pain, fantasy and reality.

Visionary and Voyeur

The Risk Pool

A Study of the Hero in John Fowles' *The Magus*

Mantissa

Portraits of Contemporary Sikh Identity

Although best known for his novels *The Collector*, *The Magus*, and *The French Lieutenant's Woman*, John Fowles is also a short story writer, a poet, a respected translator, and a prolific essayist. In his long literary career, he has managed the feats of welding stunning innovation to tradition, pushing the formal boundaries of literary fiction, and still capturing critical acclaim, popular success, and a worldwide readership. In *Conversations with John Fowles*, the first book of interviews devoted to the English writer, Dianne L. Vipond gathers over twenty of the most revealing interviews Fowles has granted in the last forty years. With critics, scholars, and journalists, he discusses his life, his art, his distinctive world view, and his special relationship with nature. Throughout his interviews, Fowles's remarkable consistency of thought is illuminated as he covers the meaning and genesis of his work. His uncompromising honesty and refreshing lack of guardedness are evident when he compares the naturalness of writing with eating or making love. From the 1960s through the 1990s, this master chronicler of the late half of the twentieth century reveals his serious engagement with social, political, and philosophical issues. He identifies himself with feminism, socialism, humanism, and the environmental movement, and he explores his recurring theme of personal, artistic, and socio-political freedom. His books, he says, "are about the difficulty of attaining personal freedom, especially in terms of discovering what one is." Any reader who has been intrigued, challenged, and entertained by his work in the past is sure to find these conversations spanning the writer's career to be stimulating and revealing. Dianne L. Vipond is a professor of English at California State University, Long Beach. A co-editor of the book *Literacy, Language, and Power*, she has published articles in *English Journal*, *Short Story*, *Twentieth Century Literature*, and the *Los Angeles Times*. This book presents a deconstructive reading of the novels and short stories of John Fowles. As a contemporary novelist, Fowles began as a modernist self-consciously aware of the various

narratological problems that he encountered throughout his writings. In his most recent novel, *A Maggot*, however, he assumes the role of the postmodernist who not only subverts the tradition of narratology, but also poses a series of problems concerning history and politics. Throughout this study, Mahmoud Salami attempts to locate Fowles's fiction in the context of modern critical theory and narrative poetics. He provides a lively analysis of the ways in which Fowles deliberately deployed realistic historical narrative in order to subvert them from within the very conventions they seek to transgress, and he examines these subversive techniques and the challenges they pose to the tradition of narratology. Salami presents, for instance, a critique of the self-conscious narrative of the diary form in *The Collector*, the intertextual relations of the multiplicity of voices, the problems of subjectivity, the reader's position, the politics of seduction, ideology, and history in *The Magus* and *The French Lieutenant's Woman*. The book also analyzes the ways in which Fowles uses and abuses the short-story genre, in which enigmas remain enigmatic and the author disappears to leave the characters free to construct their own texts. Salami centers, for example, on *A Maggot*, which embodies the postmodernist technique of dialogical narrative, the problem of narrativization of history, and the explicitly political critique of both past and present in terms of social and religious dissent. These political questions are also echoed in Fowles's nonfictional book *The Aristos*, in which he strongly rejects the totalization of narratives and the materialization of society. Indeed, Fowles emerges as a postmodernist novelist committed to the underprivileged, to social democracy, and to literary pluralism. This study clearly illustrates the fact that Fowles is a poststructuralist--let alone a postmodernist--in many ways: in his treatment of narratives, in mixing history with narrative fiction and philosophy, and in his appeal for freedom and for social and literary pluralism. It significantly contributes to a better understanding of Fowles's problematical narratives, which can only be properly understood if treated within the fields of modern critical theory, narratology, and the poetics of postmodernism.

The final installment of the Alexandria Quartet, hailed by the *New York Times Book Review* as "one of the most important works of our time" Years after his liaisons with Justine and Melissa, Darley becomes immersed in a relationship with Clea, a bisexual artist. The ensuing chain of events transforms not only the lovers, but the dead as well, and leads to the series' brilliant and unexpected resolution. Praised by *Life* as among the "most discussed and widely admired serious fiction of our time," Clea carries on Durrell's assured and unwavering style, and confirms the series' standing as a resounding masterpiece of twentieth-century fiction. This ebook contains a new introduction by Jan Morris.

John Fowles had gained great popularity as a contemporary novelist on both sides of the Atlantic. In this comprehensive study of his work, originally published in 1982, Peter Conradi relates his work to his life, his ideas and his place in contemporary English fiction at the time. Conradi sees him as both realist and experimental, and in detailed analyses of *The Magus* and *The French Lieutenant's Woman* illuminates Fowles's use of literary genres - the romance (in particular), the detective story, the thriller, the Victorian novel, the tale of courtly love - to exploit and explode the conventions of that particular genre. Seduction, erotic quest, capture and betrayal are among the most important themes in Fowles's work to be considered here.

Ancient Egyptian Roots of Christianity, Expanded 2nd Edition

Lifelode

The Enigma of Stonehenge

A Revised Version

The French Lieutenant's Woman

Two years after The Collector had brought him international recognition and a year before he published The Magus, John Fowles set out his ideas on life in The Aristos. The chief inspiration behind them was the fifth century BC philosopher Heraclitus. In the world he posited of constant and chaotic flux the supreme good was the Aristos, 'of a person or thing, the best or most excellent its kind'. 'What I was really trying to define was an ideal of human freedom (the Aristos) in an unfree world,' wrote Fowles in 1965. He called a materialistic and over-conforming culture to reckoning with his views on a myriad of subjects - pleasure and pain, beauty and ugliness, Christianity, humanism, existentialism, socialism

A wonderfully funny, perceptive novel The Risk Pool is set in Mohawk, New York, where Ned Hall is doing his best to grow up, even though neither of his estranged parents can properly be called adult. His father, Sam, cultivates bad habits so assiduously that he is stuck at the bottom of his auto insurance risk pool. His mother, Jenny, is slowly going crazy from resentment at a husband who refuses either to stay or to stay away. As Ned veers between allegiances to these grossly inadequate role models, Richard Russo gives us a book that overflows with outsized characters and outlandish predicaments and whose vision of family is at once irreverent and unexpectedly moving. In the traditions of Thornton Wilder and Anne Tyler, The Risk Pool was hailed by The New York Times as "...superbly original and maliciously funny. Russo proves himself a master at evoking the sights, feelings, and smells of a town." A controlling millionaire plays mind games with the teacher recently hired to teach on a small Greek island.

Lifelode is the Mythopoeic Award Winning novel from Hugo, Nebula and World Fantasy Award winning author Jo Walton. It was published in hardcover in 2009 by NESFA Press and is now available for the first time as an ebook. At its heart, Lifelode is the story of a comfortable manor house family. The four adults

of the household are happily polygamous, each fulfilling their 'lifelode' or life's purpose: Ferrand is the lord of the manor, his sweetmate Taveth runs the household, his wife Chayra makes ceramics, and Taveth's husband Ranal works the farm. Their children are a joyful bunch, running around in the sunshine days of the harvest and wondering what their own lifelodes will be. Their lives changed with the arrival of two visitors to Applekirk: Jankin the scholar and Hanethe, Ferrand's great grandmother and the former lord of the manor, who has been living for many generations in the East, a place where the gods walk and yeya (magic) is so powerful that those who wield it are not quite human.

A Novel

The Fictions of John Fowles

A Maggot

The Collector

In Mantissa (1982), a novelist awakes in the hospital with amnesia -- and comes to believe that a beautiful female doctor is, in fact, his muse. Egyptian roots of Christianity, both historically and spiritually. This book reveals the Ancient Egyptian roots of Christianity, both historically and spiritually. This Expanded Version of the book consists of three parts to coincide with the terms of trinity. The first part demonstrates that the major biblical ancestors of the biblical Jesus are all Ancient Egyptian prominent characters. The second part demonstrates that the accounts of the "historical Jesus" are based entirely on the life and death of the Egyptian Pharaoh, Twt/Tut-Ankh-Amen. The third part demonstrates that the "Jesus of Faith" and the Christian tenets are all Egyptian in origin—such as the essence of the teachings/message, the creation of the universe and man (according to the Book of Genesis), as well as the religious holidays. The very thing that is now called the Christian religion was already in existence in Ancient Egypt, long before the adoption of the New Testament. The British Egyptologist, Sir E. A. Wallis Budge, wrote in his book, The Gods of the Egyptians [1969], The new religion (Christianity) which was preached there by St. Mark and his immediate followers, in all essentials so closely resembled that which was the outcome of the worship of Osiris, Isis, and Horus. The similarities, noted by Budge and everyone who has compared the Egyptian Osiris/Isis/Horus allegory to the Gospel story, are striking. Both accounts are practically the same, e.g. the supernatural conception, the divine birth, the struggles against the enemy in the wilderness, and the resurrection from the dead to eternal life. The main difference between the "two versions", is that the Gospel tale is considered historical and the Osiris/Isis/Horus cycle is an allegory. The spiritual message of the Ancient Egyptian Osiris/Isis/Horus allegory and the Christian revelation is exactly the same. The British scholar A.N. Wilson pointed out in his book, Jesus: The Jesus of History and the Christ of Faith are two separate beings, with very different stories. It is difficult enough to reconstruct the first, and in the attempt we are likely to do irreparable harm to the second. This book will demonstrate that the "Jesus of History", the "Jesus of Faith", and the tenets of Christianity are all Ancient Egyptian. This will be done without causing any "irreparable harm" as per A.N. Wilson's concern, for two main reasons: Firstly, the truth must be told. Secondly, explaining Christian tenets via their original Ancient Egyptian contexts will enhance the idealism of Christianity. This Expanded Version of the book consists of three parts to coincide with the terms of trinity—the Three that are Two that are One. The first part demonstrates that the major biblical ancestors of the biblical Jesus are all Ancient Egyptian prominent individuals. The second part demonstrates that the accounts of the "historical Jesus" are based entirely on the life and death of the Egyptian Pharaoh, Twt/Tut-Ankh-Amen. The third part demonstrates that the "Jesus of Faith" and the Christian tenets are all Egyptian in origin—such as the essence of the teachings/message, the creation of the universe and man (according to the Book of Genesis), as well as the religious holidays. There is an undeniable irony and a profound, deep, undeniable truth in Hosea's prophetic saying, Out of Egypt have I called my Son. A deep irony indeed. Let us open our minds and review the available evidence. For the truth is a composite of different and complementary pieces of a puzzle. Let us put the pieces in the right location, time and order.

The Magus Random House

As befitting her name, lovely Submit Channing-Downes was the proper, obedient wife of an aging Marquess--until her husband's death left her penniless and alone...with one final obligation to fulfill. Entrusted with delivering a small black box to its rightful owner, she calls upon Graham Wessit, the notorious Earl of Netham, whose life has been marred by rumor and scandal. But Graham wants nothing to do w/ her gift. Fate however, has entwined these two lives in astonishing ways neither Submit nor Graham could ever imagine.

John Fowles's Fiction and the Poetics of Postmodernism

Interpretation and Analysis of John Fowles's Postmodern Novel "The Magus"

The Adventures of Roderick Random

A Life in Two Worlds

The Tree

In the spring of 1736 four men and one woman, all traveling under assumed names, are crossing the Devonshire countryside route to a mysterious rendezvous. Before their journey ends, one of them will be hanged, one will vanish, and the others will murder trial. Out of the truths and lies that envelop these events, John Fowles has created a novel that is at once a tale of obsession, an exploration of the conflict between reason and superstition, an astonishing act of literary legerdemain, and the of the birth of a new faith.

A new trade paperback edition of "a masterpiece of symbolically charged realism...Fowles is the only writer in English who has power, range, knowledge, and wisdom of a Tolstoy or James" (John Gardner, Saturday Review). The eponymous hero of John Fowles's largest and richest novel is an English playwright turned Hollywood screenwriter who has begun to question his own values. Summoned home to England to visit an ailing friend, Daniel Martin finds himself back in the company of people who once knew him well, forced to confront his buried past, and propelled toward a journey of self-discovery through which he ultimately creates for himself a more satisfying existence. A brilliantly imagined novel infused with a profound understanding of human nature, Daniel Martin is John Fowles at the height of his literary powers.

Best known as the author of *The French Lieutenant's Woman* and *The Magus*, John Fowles achieved both critical and popular success as a writer of profound and provocative fiction. In this innovative new study, Brooke Lenz reconsiders Fowles' controversial contributions to feminist thought. Combining literary criticism and feminist standpoint theory, *John Fowles: Vision and Voyeur* examines the problems that women readers and feminist critics encounter in Fowles' frequently voyeuristic fiction. In the course of his career, this book argues, Fowles progressively created women characters who subvert voyeuristic exploitation and who author alternative narratives through which they can understand their experiences, cope with oppressive dominant

systems, and envision more authentic and just communities. Especially in the later novels, Fowles' women characters offer progressive alternative approaches to self-awareness, interpersonal relationships, and social reform – despite Fowles' problematic idealization of women and even his self-professed “cruelty” to the women in his own life. This volume will be of interest to critics and readers of contemporary fiction, but most of all, to men and women who seek a progressive, inclusive feminism.

"A work of art as rich and subtle and unnerving as anything its author has ever done" (New Yorker), *The Loved One* is Evelyn Waugh's cutting satire of 1940s California and the Anglo-American cultural divide. Following the death of a friend, the poet and a pet's mortician Dennis Barlow finds himself entering the artificial Hollywood paradise of the Whispering Glades Memorial Park. Within its golden gates, death, American-style, is wrapped up and sold like a package holiday--and Dennis gets drawn into a bizarre love triangle with Aimée Thanatogenos, a naive Californian corpse beautician, and Mr. Joyboy, a master of the embalming art. Waugh's dark and savage satire depicts a world where reputation, love, and death cost a very great deal.

Clea

Conversations with John Fowles

Turbans and Tales

A Stylistic Exploration of John Fowles' *The Magus*

The Loved One

Drawing on his journal, personal letters, and interviews, a biography of celebrated novelist John Fowles examines his rise to success as one of the twentieth century's most important writers, his literary influence, and his works.

Marlowe's seven plays dramatise the fatal lure of potent forces, whether religious, occult or erotic. In the victories of Tamburlaine, Faustus's encounters with the demonic, the irreverence of Barabas in THE JEW OF MALTA, and the humiliation of Edward II in his fall from power and influence, Marlowe explores the shifting balance between power and helplessness, the sacred and its desecration.

In this series of moving recollections involving both his childhood and his work as a mature artist, John Fowles explains the impact of nature on his life and the dangers inherent in our traditional urge to categorize, to tame and ultimately to possess the landscape. This acquisitive drive leads to alienation and an antagonism to the apparent disorder and randomness of the natural world. For John Fowles the tree is the best analogue of prose fiction, symbolizing the wild side of our psyche, and he stresses the importance in art of the unpredictable, the unaccountable and the intuitive.

*A tale of personal discovery, familial obligations, and competing cultural expectations is at the heart of this exciting sequel to *The Samurai of Seville*. Soledad Maria, called Masako by her father, is a child of two worlds. Born in Seville in the seventeenth century, she is the daughter of a beloved Spanish lady and a fearsome samurai warrior sent to Spain as a member of one of the most intriguing cultural exchanges in history. After her mother's death, Soledad Maria and her father set out to return to Japan, though a journey across the world can never be without peril. Once they return, even their position in her father's home is not secure. As they try to stay one step ahead of those who would harm them, Soledad Maria finds herself grappling with not only the physical challenges of her many voyages, but with who she is, which legacy to claim—that of a proper Spanish lady or of a samurai—and which world she can really call home. *The Samurai's Daughter* is an essential and timeless story of accepting ourselves and finding our place in the world.*

The Romances of John Fowles

The Samurai's Daughter

The Magus

The Ebony Tower

Power, Creativity, Femininity

*Basis for the 2022 'Tony Award Best Play' winner Magnificent in scope, internationally lauded, and transcendent, the novel in verse that inspired the sensational West End and Broadway play of the same name. The Lehman Trilogy follows the epic rise and fall of three generations of that infamous family and through them tells the story of American ambition and hubris. After leaving his native Bavaria, Henry Lehman arrives in America determined to make a better life. Sensing opportunity in the Deep South, he opens a textile shop in Alabama, laying the foundation for a dynasty that will come to dominate and define modern capitalism. Emanuel and his brother Mayer begin investing in anything and everything that will turn a profit, from cotton to coal to railroads to oil to airplanes—even at the expense of the very nation that forged them. Spanning three generations and 150 years, *The Lehman Trilogy* is a moving epic that dares to tell the story of modern capitalism through the saga of the Lehman brothers and their descendants. Surprising and exciting, brilliant and inventive, Stefano Massini's masterpiece—like *Hamilton*—is a story of immigration, ambition, and success; it is the story of America itself from a daring and original perspective. Translated from the Italian by Richard Dixon*

*The turban is undoubtedly the most powerful and recognisable symbol of Sikh identity: worn for centuries by kings and holy men in South Asia, it took on a revolutionary meaning with the birth of Sikhism, and today it continues to signify non-conformity and style. *Turbans and Tales* chronicles the Sikh Project, a photography programme created by the award-winning duo Amit and Naroop. Over a period of four years, they photographed boxers, army captains, doctors, bikers, fashion stylists, musicians, temple volunteers, magicians and Sikhs from a host of other occupations. They sought out individuals – men, women and children – with inspiring stories to tell, as well as a unique approach to wearing their traditional articles of faith. The portraits, which have been exhibited in London and New York, showcase the modern Sikh identity in all its beauty and diversity.*

On a remote Greek island, Nicholas Urfe finds himself embroiled in the deceptions of a master trickster. Fowles unfolds a tale that is lush with over-powering imagery in a spellbinding exploration of the complexities of the human mind.

*Now hailed as a "proto-feminist classic" (Vulture), Pulitzer Prize winner Herman Wouk's powerful coming-of-age novel about an ambitious young woman pursuing her artistic dreams in New York City has been a perennial favorite since it was first a bestseller in the 1950s. A starry-eyed young beauty, Marjorie Morgenstern is nineteen years old when she leaves home to accept the job of her dreams--working in a summer-stock company for Noel Airman, its talented and intensely charismatic director. Released from the social constraints of her traditional Jewish family, and thrown into the glorious, colorful world of theater, Marjorie finds herself entangled in a powerful affair with the man destined to become the greatest--and the most destructive--love of her life. Rich with humor and poignancy, *Marjorie Morningstar* is a classic love story, one that spans two continents and two decades in the life of its heroine. "I read it and I thought, 'Oh, God, this is me.'" --Scarlet Johansson*

Corpus Stylistics in Principles and Practice

Marjorie Morningstar

A Self-portrait in Ideas

A Study on John Fowles' "The Magus."

The Aristos

This incisive and skillfully articulated study explores the complex power relationships in John Fowles's fictions, particularly his handling of the pivotal subjects of art and sex. Chapters on *The Collector*, *The Magus*, *The French Lieutenant's Woman*, and *The Ebony Tower* are included, and a final chapter discusses Daniel Martin, Mantissa, and A

Maggot.

Seminar paper from the year 2008 in the subject English Language and Literature Studies - Literature, University of Heidelberg, language: English, abstract: "The Magus" is John Fowles's first written - though not first published - novel which he began to write in the 1950s. But only in 1977 after 12 years of revising did he publish the version he was finally satisfied with, which "is the one [he wanted] to see reprinted." Its complexity and its richness of stories, symbolism and metaphors gained The Magus not only a lot of criticism but just as much success. The organised chaos of the masque distracts as well as interests and fascinates the reader. Even though there is no 'real meaning of' or 'right reaction to' the novel as such, there are possibilities of interpretation. The first part of this paper will be an interpretation of the most important features of the story, concentrating principally on Nicholas's hunt for freedom, the symbolism of the women in the masque as well as the masque itself and the end. After that, the narrative techniques will be looked at more closely, leading to the question: In which aspects is The Magus postmodern?

APOLOGUE A young painter, indulging a vein of pleasantry, sketched a kind of conversation piece, representing a bear, an owl, a monkey, and an ass; and to render it more striking, humorous, and moral, distinguished every figure by some emblem of human life. Bruin was exhibited in the garb and attitude of an old, toothless, drunken soldier; the owl perched upon the handle of a coffee-pot, with spectacle on nose, seemed to contemplate a newspaper; and the ass, ornamented with a huge tie-wig (which, however, could not conceal his long ears), sat for his picture to the monkey, who appeared with the implements of painting. This whimsical group afforded some mirth, and met with general approbation, until some mischievous wag hinted that the whole—was a lampoon upon the friends of the performer; an insinuation which was no sooner circulated than those very people who applauded it before began to be alarmed, and even to fancy themselves signified by the several figures of the piece. Among others, a worthy personage in years, who had served in the army with reputation, being incensed at the Supposed outrage, repaired to the lodging of the painter, and finding him at home, "Hark ye, Mr. Monkey," said he, "I have a good mind to convince you, that though the bear has lost his teeth, he retains his paws, and that he is not so drunk but he can perceive your impertinence." "Sblood! sir, that toothless jaw is a d—ned scandalous libel—but don't you imagine me so chopfallen as not to be able to chew the cud of resentment." Here he was interrupted by the arrival of a learned physician, who, advancing to the culprit with fury in his aspect, exclaimed, "Suppose the augmentation of the ass's ears should prove the diminution of the baboon's—nay, seek not to prevaricate, for, by the beard of Aesculapius! there is not one hair in this periwig that will not stand up in judgment to convict thee of personal abuse. Do but observe, captain, how this pitiful little fellow has copied the very curls—the colour, indeed, is different, but then the form and foretop are quite similar." While he thus remonstrated in a strain of vociferation, a venerable senator entered, and waddling up to the delinquent, "Jackanapes!" cried he, "I will now let thee see I can read something else than a newspaper, and that without the help of spectacles: here is your own note of hand, sirrah, for money, which if I had not advanced, you yourself would have resembled an owl, in not daring to show your face by day, you ungrateful slanderous knave!"

Black Silk

John Fowles

The Lehman Trilogy

Fifth Grave Past the Light